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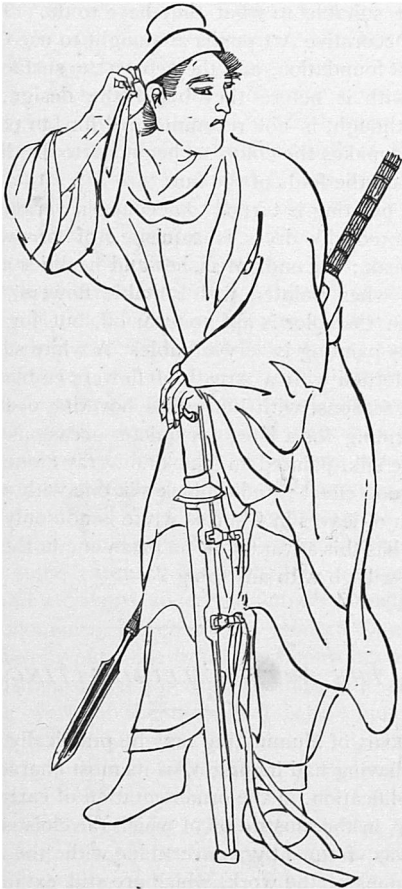
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A picturesque chandelier to light up a piazza or a summer house can be made as follows: An inverted open Japanese parasol is hung up by the stick and



ANCIENT JAPANESE WARRIOR.

small paper lanterns holding candles are then suspended from the ends of the ribs. A parasol from which the centre piece and stick have been removed can be tacked against the ceiling over a chandelier, allowing the gas pipe to come through the opening in the centre; in this way it may be made useful in concealing the ugly plaster medallion which is slapped on most ceilings, or it may constitute in itself an ornamental centre if the ceiling is bare. Four smaller parasols tacked in the corners of the ceiling near the wall complete the decoration by forming four ornamental rosaces. Parasols cut in halves and tacked to the underside of brackets made of rough wood may be used for stands for vases or flower-pots. A Japanese fashion, often imitated with pleasing effect, is that of placing an entire branch of a flowering shrub or tree in a small vase containing water; to be quite in keeping with the Japanese style, the vase should hang against a wall and the branch emerge from the vase at an angle, though resting on the wall. Japanese crêpe paper pictures pasted on a wall form a neat frieze in a room where the ceiling is not too high. There also come from Japan long, narrow strips of wood (often made of wood of two different colors, neatly joined), painted with flowers. These can be hung upright or diagonally. The larger Japanese paintings on silk or linen placed against a wall are exceedingly handsome, but to preserve the real national effect we must remember not to place them symmetrically. A small one and a large one can very well be placed on the same wall at different heights, and it is not necessary that they should hang straight. Ordinary bamboo split in two used as a moulding is highly ornamental. It may be painted red or black; nailed round a painting on silk, it takes the place of a frame, only the ends must be allowed to cross one another.

The pleasant effect of matting with a few Japanese rugs on the floor can be much enhanced by running one width of the matting round the room like a wainscot. In a nursery it can be padded with straw and save the children many a bruise and knock. On a plain tinted wall a charming motive for flat decoration may be obtained by pasting over it very carefully some cottage muslin of a suitable pattern. This can be done with ordinary starch, but care must be taken not to fill up the network with paste. A few pictures or dried autumn leaves of brilliant hues, stuck on the wall previously, give color if it is required. The tint on the wall may be of two different colors joining in a diagonal line or in slanting alternate bands of unequal width. A very Japanese effect is given by letting them join not on a straight line, but on one of those irregular zigzag

lines such as is generally employed in pictures to represent lightning.

The variety of beautiful designs that can be made out of the most ordinary materials is almost endless. A little taste and imagination are all that is required to change the most ordinary house into one which has the stamp of true artistic elegance. And the great merit of this inexpensive mode of decorating is that as the outlay is small, it can easily be modified as new ideas on the subject occur to the occupant of the house.

FRÉDÉRIC VORS.

THE WONDERFUL BAHARISTAN CARPET.

AFTER the defeat of the Persians by Omar and the overthrow of the religion of Zoroaster, the White Palace of Khosroes was pillaged and a magnificent booty came into the hands of the rude Arabians. Among other things was a most extraordinary specimen of the embroiderer's art. This was a carpet of silk and cloth of gold, sixty cubits square. A garden was depicted thereon, the figures of gold embroidery and the colors heightened by precious stones, the ruby, the emerald, the sapphire, the beryl, the topaz, and the pearl being arranged with most consummate skill to represent, in beautiful mosaic, trees, fruit and flowers, rivulets, fountains, roses and shrubs of every description, which seemed to convey fragrance, and their foliage to charm the senses of the beholders. To this piece of exquisite luxury and illusion the Persians gave the name of "Baharistan," or "mansion of perpetual spring," which was an invention employed by their monarchs as an artificial substitute for the loveliest of seasons.



SHAMPOOING IN JAPAN.

During the gloom of winter they were accustomed to regale the nobles of their court where art had supplied the absence of nature, and wherein the guests might trace a brilliant imitation of her faded beauties in the variegated colors of the jeweled and pictured floor. The Arabian general, Ali Saad, persuaded his soldiers to relinquish their claim to it, in the reasonable hope that the eyes of the caliph would be delighted with this splendid combination of nature and skill. Regardless, however, of the merit of art and the pomp of royalty, the rigid Omar divided the prize among his brethren of Medina; the carpet was destroyed; but such was the value of the materials that the share of Ali alone was computed at twenty thousand drachms of gold—nearly fifty thousand dollars.

THE CINCINNATI DECORATIVE ART ROOMS.

CINCINNATI, July, 1879.

THE interest in art work felt in this city by the Women's Centennial Committee perpetuated itself in the Woman's Art Association of Cincinnati, which was organized in January, 1877, with the special purpose of advancing woman's work; but it was not until last winter that the art exhibition and salesrooms were opened. The purposes of opening these rooms were to encourage the production and raise the standard of artistic labor, and to serve as the missing link between the women who want the work to do and the public who want the work done.

All articles offered are submitted to the Committee on Admissions. If up to a certain standard they are

accepted, and if sold, a commission of ten per cent is retained by the Association. There are received water-color paintings, etchings, wood engravings, pen and ink drawings, artistically decorated articles for household and personal use, such as china and pottery, panels for furniture, embroideries of curtains, and other hangings of table and house linen, and original designs for embroideries; also painted screens and fans, decorated menus, note paper and lace work. The Association does not receive wax flowers and fruit, feather flowers, leather, hair and shell work, skeletonized leaves, knitting, crochet or Berlin wool work.

Three vases, a centre-piece and two side-pieces, made by Miss Louise McLaughlin to fill an order from Miss Annie Louise Carey, are just completed and on exhibition at the salesrooms of the association. They are of enamelled faience, bewilderingly rich and brilliant in their changeful glow of color. The centre-piece is a flat pilgrim jar of rich, iridescent, mottled green, against which the sunlight breaks into prismatic hues and shining lights. On one side is a spray of flowers, swaying grasses and marguerites, which are in quite perceptible relief, and on the other side is a butterfly. This vase seems as if it must be the identical one so exquisitely described in that new novel "Two Of Us," where your Washington correspondent, Miss Calista Halsey, or rather where the heroine, Theodora, speaks of "a vase with flowers melting through, modeled flowers heavy with color and bloom. You looked at them with the ends of your fingers. They appealed so to your sense of touch. Who wouldn't be a passionate pilgrim to drink from such a jar as that? . . . It is the Limoges glaze that has just been rediscovered by a lady artist; it is exquisite. That is the way Cana the Beautiful defied the Ages." The other pieces are of the most liquid, melting blue. The brilliance of the enamel is like sunshine on crystal, and as changeful as the crest of foam on the waves. On the side vases a spray of roses is breaking its heart of passionate bloom against that background of reposeful, softly shaded blue. The vases are of the common red clay, and are made at the Cincinnati pottery. The exquisite beauty of their decoration is, I think, unsurpassed by any previous work of Miss McLaughlin. The pieces will be on exhibition for a few days, and then they will be sent to Miss Carey at her home in Portland, Maine.

A special point of interest in a visit to the Decorative Art Rooms is found in the work in ceramics by Mrs. Plimpton, wife of one of the editors of The Cincinnati Commercial staff, a lady of rare culture, with a true feeling for art. Mrs. Plimpton may be said to have re-discovered the art of introducing figures in relief in faience—in this country at least. Instead of the ornamentation of birds, flowers, or sprays simply in color, her work shows such objects beautifully model-



THE GODDESS BENTEN.

ed, and standing out as clear as the cutting of a cameo. For many months she has been untiringly busy at this work, and many a time she has touched the plastic clay

into form only to have it ruined in the firing; she has devoted to it—what every great artist brings to his work—the utmost patience and unwearied attempts. There were some exquisite specimens of ware of this kind in the English exhibit at the Centennial; and on the Continent the art is well-known and practised, but its method has been among the mysteries in which manufacturers delight. Among other objects from her deft fingers is shown, at the rooms, a little pitcher of the common yellow clay abundant in Ohio, Indiana, and Kentucky, decorated with two birds in high relief, about whom are swaying branches and high grasses. This is done in three colors, and evidently in as many clays. A little match safe of similar work is ornamented with a stork in relief, perfect in modeling, with tall, reed grasses beneath, that seem as if they were rustling in the wind. It is in four colors, and the green of the grasses is almost as finely shaded as in an English water-color drawing. The first of Mrs. Plimpton's experiments produced a mosaic effect in two kinds of clay; the next attempt produced the bas relief, and then came the high relief. I have dwelt at length upon this subject because it is a matter of unusual importance and interest.

The South Kensington needle-work department exhibits the most practical results of any class formed under the auspices of the Association. There has been a class of from fifty to sixty paying pupils, and free instruction was offered to a class of fifteen, of whom seven or eight were found competent to proceed with the work. It must be remarked, "en passant," that no pupils are instructed here who do not average a certain excellence in accomplishment, or ability for attainment. Mere surface work meets with no encouragement. The prospects of the Cincinnati Art Association are good, because the theories upon which its work is effected are good. The importance of a knowledge of drawing as the foundation, and the only foundation, of all applied as of all high art, is fully recognized. The managers of the Women's Art Museum solicit original designs for lace work and for Kensington work, and thus afford a good opportunity for our School of Design girls to put in practice their training, for on acceptance the designs are to be paid for.

LILIAN WHITING.

PAINTING ON SILK AND SATIN.

SILK for painting upon should be as fine and closely made as possible. Twilled silk has a pretty effect for a ground, but its loose texture makes it almost as absorbent as blotting paper; and painting on satin requires the utmost care, as the colors will run if they are used at all too wet. The tint of the silk should harmonize or contrast well with that of the flowers to be painted, and it should be sufficiently subdued not to outshine them. Colored or black (not glacé) silk is the best for white flowers. White of a creamy shade is suitable for colored; but for white and colored flowers alike nothing is so pretty as a pale shade of blue.

The material should be pinned on a board; as it is difficult to erase the penciled outline, and almost impossible to correct an error in the coloring or to remove the Chinese white, great exactness is necessary in painting upon silk. The painting itself may be done in four ways.

First, the silk may be sized, and the colors, mixed with a very little Chinese white, laid on as dry as possible. In this case it is necessary to stretch the silk on a wire or light wooden frame. The size is made by putting a piece of alum, the size of an ordinary lump of sugar, and a good pinch of isinglass, into a tumbler of boiled water, and letting it dissolve, stirring up the mixture occasionally. Then take a flat brush and wash the silk, wetting it completely, but not going over the same ground twice, not dragging the brush backward, but keeping it full, washing from left to right, as in ordinary water-color painting. Another mode of sizing is by brushing the silk over with white of egg, previously beaten until it begins to froth, and letting it dry, mixing and applying the colors as before. If they look

dull, a very little gum water may be used with them. Both these processes make the silk slightly transparent, but they quite destroy its lustre.

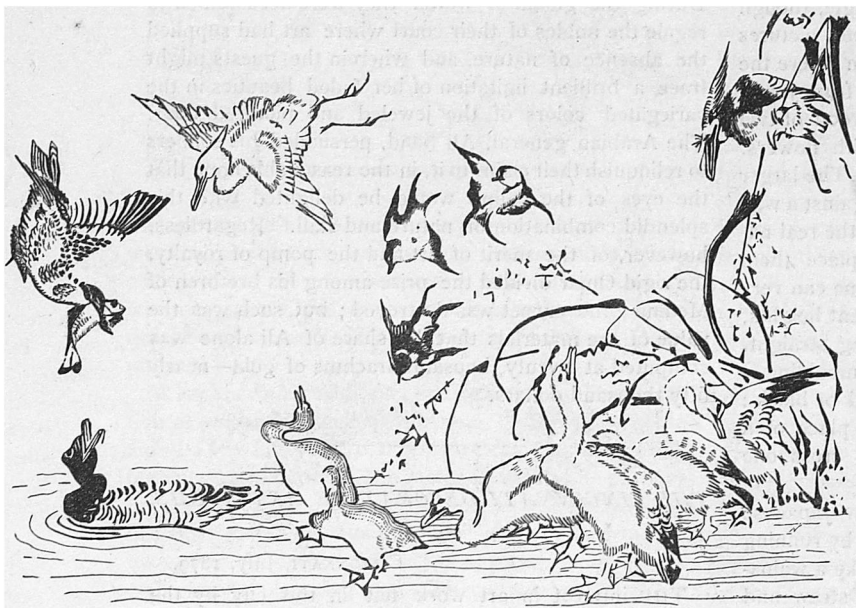
A second method is by using water-colors alone, without either preparation of the silk or any admixture of body color, the tints being laid on nearly dry. The effect is very delicate, but it requires consummate skill, and it is difficult to get sufficient depth and precision in the shadows by the use of the simple transparent tints, as they run slightly.



SKETCH OF A MONKEY. (PAGE 54.)

The third and most general method is to mix a small quantity of body color with each tint as it is laid on.

A fourth is to mix Chinese white with megilp, and fill in the outlines with it. Lay on a first wash of liquid, but not too liquid, white, as evenly as possible. Unpin the silk, and hold it as directed for the muslin; and when it is quite dry stretch it again, and lay on a second coat of less liquid white. If the edges of the leaves are finely serrated, or there is any other minutely complicated outline, it is better not to follow it too closely with the white, but to leave it to be finished with a very



JAPANESE BIRDS. (PAGE 54.)

small brush, and color used almost dry. Now wash the white, or "glaze" it, with the proper colors, and finish the work as in ordinary painting. We cannot too often repeat the direction never to retouch either white or color until they are perfectly dry. Spots of another hue, stamens, and high lights, may be added with Chinese white upon the under tints, the two former of course being glazed with their colors.

We cannot judge for others which of these four methods they will prefer. Each has its advocates, and

each its merits. The second is to be recommended for delicacy, and the fourth for depth of color. Those who intend seriously to take up silk painting should try the experiment of each, and then work in that manner they find most suitable to what they have to do. The Society of Decorative Art pupils are taught to use Chinese white as a foundation, and they cover the surface to be painted with it before they begin the design. This method, though, is not recommended for fan painting, because it makes the color so heavy as to be likely to break on the folds of the fan.

Silk painting is turned to account in various ways. A painted silk dress is exquisite; of fans we need not speak; the ends of sashes and neckties are very pretty when painted with suitable flowers. On a cushion the color is apt to wear off, but for banner screens painting is very suitable. A white silk parasol, adorned with a wreath of flowers emblematical of the seasons, with butterflies hovering over them, is charming for a fête; for quieter occasions one of tussore silk, painted in black and gray alone, has a very good effect; and a black silk one with a simple wreath of leaves in Chinese white is not only pretty, but it has this advantage—no mean one in these days—"it will go with any thing!"

THE ART OF ILLUMINATING.

THE art of illuminating may be practically regarded as having had its origin, or its most characteristic exemplification, in the ornamentation of early manuscripts, in the illustration of which the cloister or the cell was frequently convertible with the studio. Specimens of the work, which are still extant, bear ample witness to the great perfection attained in mediæval times in the painting of miniatures and decoration generally; a perfection which was arrived at in the course of a regular growth, offering different phases of taste and treatment, according as these were dictated by different periods and nationalities. In one country, the art would be seen rising to full vigor, whilst it was languishing in another; and peculiarities of style were developed which mark, with a greater or less degree of precision, the particular country to which each several work may be assigned. Often the differences of the various styles are so pronounced and salient that it is almost impossible to confound them; whilst, on the other hand, they are sometimes so slight as to make it difficult to assign the specimens to their proper classes. Whilst Italian work has an individuality of its own, so that it is nearly impossible to mistake it for the production of an English artist, there was, at certain periods, so close an affinity between the details of the ornament of French, English, and Flemish manuscripts, as to require a very close examination to discriminate them.

The particular style of art in which the oldest extant drawings in manuscript are executed is known as the Byzantine; and this is differenced as the Byzantine proper, which was developed and used in the Eastern Empire, and the classical schools of the West, which, although governed by Byzantine influence, still retained more of the old classical element than appears in the manuscripts executed further eastward. Some precious specimens of the art of illuminating as practised so early as the sixth century are still preserved in some of the museums, libraries and cabinets of Europe; but the great influence which the Byzantine and classical models had on the productions of the later schools of European countries is the best proof of the activity of artists in these early days.

The direct descendant of Byzantine illumination is that which appears in Greek manuscripts, specimens of which are seen chiefly in the shape of church-service books, such as psalters, gospels, lectionaries, etc., in which the figures of the apostles and sacred personages are repeated again in the same attitudes, and are depicted with the same formality. In the West the encouragement which Charlemagne and Charles the Bald showed to illuminators resulted in the production of the most splendid manuscripts, which are, however, remarkable rather for the brilliancy and gorgeous-